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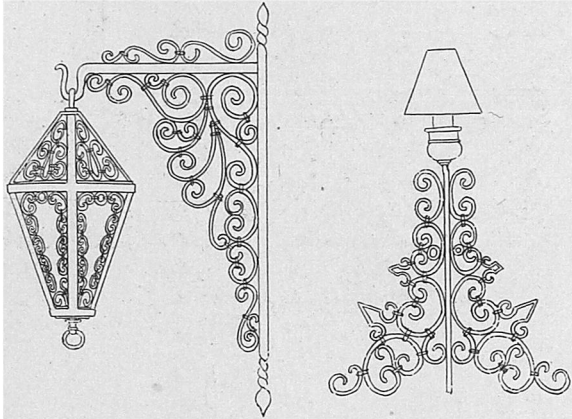
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### EGYPTIAN GLASS BLOWERS.

THE glass blowers of ancient Thebes are known to have been as proficient in that particular art as is the most scientific craftsman of the same trade of the present day, after a lapse of forty centuries of so-called "progress." They were well acquainted with the art of staining glass, and are known to have produced that commodity in great profusion and perfection.



DESIGN FOR BENT IRON WORK. BY P. A. SCHWARZENBACH.

Rosselini gives an illustration of a piece of stained glass known to be four thousand years old, both in tint and design. In this case the color is struck through the vitrified structure, and he mentions designs struck entirely in pieces from a half-inch to three-quarters of an inch thick, the color being perfectly incorporated with the structure of the piece and exactly the same on both the obverse and reverse sides.

The priests of Ptah at Memphis were adepts in the glassmaker's art, and not only did they have factories for manufacturing the common crystal variety, but they had learned the vitrifying of the different colors and the imitation of precious stones to perfection.

Their imitations of the amethyst and of the various other colored gems were so true to nature that even now, after they have lain in the desert sands from two thousand to four thousand years, it takes an expert to distinguish the genuine article from the spurious.

It has been shown that, besides being experts in glass making and glass coloring, they used the diamond in cutting and engraving glass. In the British Museum there is a beautiful piece of stained glass, with an emblazonment of the monarch Thothmes III., who lived three thousand four hundred years ago.

### DUTCH PORCELAIN.

IT WAS an artist in the works at Delft who first imagined the singularly beautiful Rozenberg ware which is made at The Hague. It is strange that it should be so little known, for it is certainly the most beautiful example of contemporary ceramic art, and in variety and audacity of hue it has never had a rival, ancient or modern. No two objects of Rozenberg ware are alike.

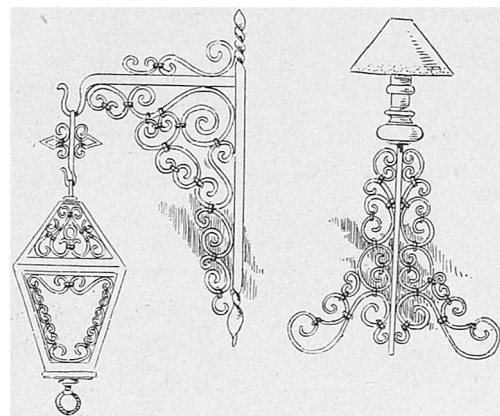
The potter fashions his vase or bowl or plateau after no set pattern, the artist works from no design, but follows his own bent, so that there is none of that reproduction *ad nauseam* which kills even the finest conception, so that every piece of Rozenberg is unique, and no duplicate can be furnished to its possessor, however much he may desire it.

It is impossible to tell how pieces will come out of the oven even when they are colored alike. It is very difficult to convey an idea of Rozenberg ware by description. It must be seen, and the oftener it is seen the greater becomes its singular fascination. It never palls, as even the most delicate Wedgewood and elegant Sèvres are apt to do.

If we were to try and single out a dominant characteristic of Rozenberg we should be inclined to say it was richness of color and fantasy of design; but both are so varied that no prevalent standard can be arrived at. In fact, the real characteristic which marks it off from other ceramic art is the strong individuality of each separate object.

The earlier output of the Rozenberg ovens has a cream ground. Many unsuccessful experiments were made, and these led to some of the most remarkable examples, the blurred colors presenting the most startling effects and lovely blending of hues. This can no longer be obtained. Now, the idiosyncrasy of the ware lies mainly in the strong effects produced by dark on dark; backgrounds of rich, intense tones harmonizing with patterns of similar hue.

Another distinguishing quality is the glaze. We have seen vases that might be mistaken for exquisitely polished jasper. Fantastic flowers and herbage seem in some of the objects to lie beneath pellucid water. Rozenberg ware has one drawback. It is very dear. That is easily accounted for when we learn that about sixty per cent. of the objects coming from the ovens are destroyed as not reaching the level aimed at.



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The factory has been established eleven years, and last year it paid a dividend for the first time—a dividend of one per cent. The Dutch amateurs who have found the capital and keep the concern going have their reward in the knowledge that they are encouraging the genuine art, but they must rest content without any other.